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FEBRUARY 29, 1936

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By CARL LAWLESS

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Until the 7th Recent Small Paintings by Carl Lawless.

Fifth Avenue Galleries

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10 to 21st Portrait Statuettes by Max Kalish, A. N. A.

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The ART NEWS

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LETTERS

To the Editor of The Art News:

The supposedly ample education I have received as a graduate of one of the leading colleges for women in the United States has not prepared me for the currently popular, so-called modern art. Perhaps some of your readers can explain to me the meaning of such paintings as those highly praised in current exhibitions.

Is it true that these blanched chicken bones against a percale sky by Picasso, entitled *Dancer*, or tortured landscapes hung with old bric a brac presented to the public by Dali are done in all seriousness? I, for one, am convinced that these artists must in private hug themselves with delight at the successful hoax they have perpetrated on an all too gullible age. I am quite serious in my quest for enlightenment.

Yours, etc.,
JUDITH SCHWARTZ

New York City
February 22, 1936

To the Editor of The Art News:

A visit to the Fiftieth Exhibition of the Architectural League has made me realize the progress which has been achieved in recent years in the adaptation of modern interior design to every day needs. There was at time not so long ago when functionalism was carried beyond the realm of usefulness, and certainly of comfort. The many photographs and actual examples of furniture in the League's assembly is encouraging in this respect; in almost every group he modern manner appears to be neither forced nor theatrical, in comparison to the examples shown a few years ago. The arbitrariness is fading out of the style, there is a wiser choice of materials, and greater informality. This is true of both public and private interiors as interpreted by the architects and decorators numbered among the League's exhibitors.

Yours, etc.,
CHRISTINE L. PERKINS

Bronxville, N. Y.
February 18, 1936

WILDENSTEIN
& COMPANY

INC.

Exhibition of Watercolors by

ABEL G. WARSHAWSKY

Until March 7th

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GALLERIES

EXHIBITION OF PAINTINGS

By

PISSARRO

MARCH 2 to 28

12 EAST 57th STREET
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AMERICAN ART ASSOCIATION-ANDERSON GALLERIES • INC

*Public Sale: March 6 and 7 at 2:15 p. m.*THE GARRETT CHATFIELD PIER
PRIVATE COLLECTION OF
EGYPTIAN ANTIQUITIES

TOGETHER WITH GREEK AND ETRUSCAN POTTERY • SYRO-ROMAN GLASS

One Hundred Fourteen Oriental Rugs

Property of Several Owners

EGYPTIAN ANTIQUITIES

AS a private collection the Egyptian antiquities belonging to Mr. Garrett Chatfield Pier, previously exhibited at Yale University and now sold by his order, are unique. Their historic and artistic value is very great. Even the predynastic period (before 3400 B. C.) is represented, with rare flint knives and other primitive objects. Among the most interesting of the early dynastic objects is a small alabaster vase inscribed for King Pepi of the Sixth Dynasty. The Middle Empire objects are especially rare and include: two blue glazed faïence jar-stands; cosmetic vessels in blue marble, rarest of all Egyptian materials; a beautifully designed bronze mirror, its handle in the form of a nude Egyptian girl with arms spread in the pose of a swimmer; a unique obsidian cosmetic jar from the tomb of a Pharaoh; a series of rare Hyksos scarabs and an important Twelfth Dynasty gold scarab. Objects of the New Empire include a superb inlaid gold scarab-ring and a unique group of delicate glazed funerary finger-rings, also necklace pendants and other glazed pottery objects from the site of the ruined palace of King Amenhotep III.

Jeweled amulets and necklaces, in which every form of Egyptian stone is shown, exemplifying the jeweler's craft from the early Middle Kingdom to the Roman occupation, particularly distinguish the collection. Here the collector will find a unique hematite necklace centred by a splendid carved ram's-head pendant; a necklace of semi-precious stones with a series of rare protective amulets; another of faceted emerald beads alternating with baroque pearls and amethysts; a rare beaten gold band taken from a mummy, and other precious objects.

ANCIENT GLASS AND POTTERY

THE present sale includes objects of antiquity from other sources. Greek and Etruscan pottery with figure decoration in red, white, and black forms a very decorative group. These graceful two-handled terra cotta vessels of the third and fourth centuries B. C. are significant relics of Greek and Roman civilization and portray in their figure decoration of festival processions and other subjects interesting phases of early culture and costume. The early glass is Syrian, Roman, Alexandrian, and Phoenician dating from the VI century B. C. to the IV century A. D. Included are rare Imperial Roman millefiori glass bowls, Syrian iridescent manganese glass unguent jars, Alexandrian core-wound glass alabastra, and other beautifully iridescent examples.

FINE ORIENTAL RUGS

The second day of the sale is devoted wholly to an exceptional group of one hundred fourteen fine antique and semi-antique Oriental rugs, including both scatter sizes and large carpets, from a number of owners. A great variety of the most desirable Persian weaves will be offered: Fereghan, Joshaghan, Khorassan, Tabriz, Sarouk, and Meshed carpets, also choice small pieces, including antique Ghiordes and Ladik rugs, two Tabriz silk rugs, and fine Kashans, Kirmans, Sehnas, Zilli Sultans, and Bokharas, in a great variety of design and color.

The illustrated catalogue may be procured for fifty cents. Mr. Garrett Chatfield Pier has written the descriptive matter for the Egyptian collection and supplied a highly informative introduction.

ON EXHIBITION DAILY FROM SATURDAY, FEBRUARY 29

AMERICAN ART ASSOCIATION-ANDERSON GALLERIES • INC

30 EAST FIFTY-SEVENTH STREET • NEW YORK

HIRAM H. PARKE, *President*OTTO BERNET, *Vice-President*ARTHUR SWANN, *2d Vice-President*

The ART NEWS

February 29, 1936

Seventeen Painters of Eighteenth Century Venice In an Important Loan Exhibition at St. Louis

Fifty Years of Interior and Exterior Decoration at the Architectural League's Anniversary Show

(Editorial Note)—For the Special Loan Exhibition of Venetian Painting of the Eighteenth Century which opens at the City Art Museum of St. Louis on March 1, the Director of the Museum has written an introduction which is published below substantially in its entirety (with only minor deletions because of exigencies of space). To Mr. Rogers' illuminating essay on Venetian settecento art there is appended a list of the paintings exhibited, with their lenders.

By MEYRIC R. ROGERS

In the eighteenth century Venice was the play city of Europe. Politically and commercially she was merely the shell of the great maritime empire that had dominated the Mediterranean and the Oriental trade of Europe during the Middle Ages. Her power and wealth had constantly declined after her defeat by the League of Cambrai in 1508. One by one her maritime provinces had passed from her control until little was left save the glorious city itself and her possessions on the mainland which she continued to hold only through the mutual jealousy of her strongest neighbors.

Such commercial and mercantile activities as still remained were carried on by the lower orders of her population. The descendants of the great trading families of the past lived largely on the accumulations of their predecessors and devoted themselves more and more to a life of pleasure and the cultivation of the polite arts. As though conscious of the Republic's approaching doom, they gave little thought to problems of state or what might lie in the future. Venetian society during the eighteenth century seems to have consisted of a continuous round of entertainment.

Such a social atmosphere in league with the languorous climate and magic beauty of the ancient city brought a continuous stream of foreigners eager to share this care-free life or to profit by the indiscretions of others. Adventurers, sharpers and tricksters of every kind and race gathered here to rub shoulders under the protection of the carnival mask with the pleasure-bent aristocracy of Europe. As long as this motley throng made no move to interfere with the *status quo* in either government or religion, the utmost freedom was given them. Church and state were scrupulously recognized as forms but then forgotten. It is true that during these years Venice produced scholars and thinkers who were able to converse on equal terms with a Newton or a Voltaire but they bore their learning lightly and their scholarship was a cloak easily cast aside. Attainment in the arts less opposed to the prevailing mode was welcomed and encouraged. Italian comedy reached its apogee in the plays of Goldoni, and Galuppi and Vivaldi made Venetian music the fashion of Europe. Everything that went to heighten the enjoyment of the moment received prompt encouragement. Only that which tended to strike a solemn note passed with scant notice.

Under such auspices the art of painting could take no profound way no matter what talents were employed. The artist could do no other than celebrate the life around him, the daily current of gay intrigue, the pageantry of the innumerable festas, the picturesqueness of the city itself bathed in its soft yet brilliant atmosphere, and the sparkle and variety of its water-borne activity. Charm rather than power is, therefore, the essence of their art. The refinement of taste and the virtuosity of technique acquired during the long progress of Venetian painting were devoted appar-

(Continued on page 6)



PHOTOGRAPH COURTESY OF E. & A. SILBERMAN GALLERIES, INC.

DÜRER: PORTRAIT OF MRS. JOBST PLANCKFELT, ACQUIRED BY THE TOLEDO MUSEUM OF ART

Dürer Portrait Given To the Toledo Museum

Albrecht Dürer's *Portrait of Mrs. Jobst Planckfelt of Antwerp* has recently been presented to the Toledo Museum of Art by the Edward Drummond Libbey Foundation. The panel, acquired from E. & A. Silberman Galleries, Inc., is one of the few attributed to Dürer now in America, and has been authenticated and generally accepted by the following scholars: Glück, Tietze, Suida and Valentiner.

The character of the face, which is far more Netherlandish than Germanic, the style of the dress and head-dress which appears frequently in Dutch paintings dating to about 1520, would indicate that the subject is a Dutch rather than a German woman. In Dürer's diary of his journey to the Netherlands he mentions that he painted a portrait of the wife of his landlord in Antwerp, one Jobst Planckfelt, in May, 1521. It has

therefore seemed probable that this picture is that portrait.

Dr. Hans Tietze, Professor at the University of Vienna and author of a Dürer catalogue, says of the Toledo Dürer: "After a thorough study of the female portrait which we have seen . . . we are convinced that it is doubtless an original work of Dürer from his journey to the Netherlands (1520-1521). We found it specially convincing that the picture though being on oakwood and representing a Dutch woman does not resemble any of the Dutch painters of this period, neither in its conception nor in its technique, but it shows greatest conformity with a male portrait of the Gardner Museum at Boston. . . ."

Dr. Valentiner concurs with him, saying: "I am convinced that Dr. Hans Tietze is quite correct in attributing the present picture to Albrecht Dürer. In the sharp and fine design, in the way how the hair and the fur is characterized, it has all the characteristics of the art of Dürer. . . ."

An Important French Diptych for Hartford

One of the most important French primitives to come to this country, a Burgundian diptych, painted chiefly in grisaille, of about 1520 depicting the Mass of St. Gregory, has just been acquired and placed on exhibition by the Wadsworth Atheneum of Hartford, Connecticut. Purchased from Wildenstein & Co., Inc., the large double painting, which doubtless originally served as the shutters of an altarpiece, has an interesting history.

Although the painter is unknown, it is recorded that the diptych was donated to the church at Marmay in the Franche-Comté by one Laurent de Gorrevod, and according to tradition the personages represented are members of the donor's family. The last owner was the Duc de Bauffremont in Paris, by whom it was loaned in 1904 to the Exposition des Primitifs Français at the Louvre.

By ANN HAMILTON SAYRE

One of the vital problems in the arts today is that of the relation between the architect and the decorator. It is encouraging to find, in the fiftieth exhibition of the Architectural League, that the American Institute of Decorators has joined forces with this organization in the production of a most constructive display. Their share in the whole outdoes the exhibits of painting and sculpture, and becomes a large interest. It is almost impossible, in this gathering, to consider architecture as separated from the art of the interior. This is fortunate, and shows that in the course of the past few years a greater adaptability has developed in these two outstanding professional groups.

The exhibition divides itself into six main parts: the rooms reconstructed to illustrate the taste of 1886 in contrast to that of 1936; the elaborate and well presented P.W.A. Housing Projects; the furniture and crafts, if such a term may be used to include stained glass windows, glassware, china, luminaries, fabrics, and numerous adjuncts of decoration; the sculpture, and the murals.

Among these six divisions variety and contrast are well distributed, yet the attention of the visitor is bound to be caught immediately by the decorative displays; partly because the pieces are in many cases there "in the flesh", and partly because such examples as are there are excellent of their kind and eloquent of good taste. The first thing that attracts the eye is the pair of reconstructed rooms. The 1886 reconstruction is the work of Bruce Butterfield who has done a careful and dramatic job of calling up before our eyes that extraordinary style of the past century, which was no style, being helter-skelter and embracing items identified as Chinese, Japanese, Sheraton, Georgian, Queen Anne and Heppelwhite. To achieve a faithful representation is no easy task. Yet Mr. Butterfield has done it to perfection.

We turn from this eloquent testimonial to the 1936 room and are not disappointed in what we find. This room was decorated by a committee consisting of Mrs. Gertrude Gheen Robinson, Mrs. James R. Rogerson, Mrs. Florence Beresford, Miss Miriam Smythe, Roy Belmont, Alexander Girard and Woodward Fellows, who have proved themselves capable of producing a unified and restful effect of simplicity and elegance. It is a blend of modern and eighteenth century furniture and decorative pieces in pleasing browns, yellows and similar tones, with enough contrasting color in details to keep the interest lively. The focus is Mrs. William Averell Harriman's *Cézanne, Provence*, which hangs over the mantel. So livable is the whole interior that a turn back to the earlier room gives a spinal shudder, yet this very shudder is a compliment to Bruce Butterfield.

In the gallery devoted to actual examples of furniture and decorative pieces, Schmiege-Hungate & Kotzian have a handsome mahogany circular extension dining-room table which is so well designed by Henry Kotzian, its size is not noticeable. It has the valuable attribute of practicality in the clever arrangement by which its size may be adjusted, yet this detracts nothing from the success of the whole. Other distinguished pieces from this firm are the decorated Chinese lacquer cabinet on a carved walnut base, which is fine in color as well as in workmanship, a modern sofa end cabinet for books in Macassar ebony and black enamel, designed by Donald Deskey, and a modern easy chair with its base done

in blackbean, designed by Henry Kotzian.

Also among the modern examples are some from Henry Fuldner & Sons, including a modern dressing table of myrtle burl with white holly silhouettes inlaid, by George M. Fuldner, and a dressing table designed by Joseph Aronson. Both these pieces are original and have great elegance.

A large lacquer screen by Pierre Bourdelle shows a black panther on a background of rich warm tones, and is an important contribution. The Albano Company Inc., presents a mahogany inlaid sideboard of aristocratic design. L. Alavoine and Company have a reproduction of an inlaid chest which is a delicate painting in itself. The Hayden Company is represented by an inlaid walnut cabinet of detailed excellence, and as a background here and there we find magnificent fabrics by J. H. Thorpe & Co., Johnson and Faulkner, F. Schumacher & Company, Orinoka Mills, H. B. Lehman O'Connor Company, Stroheim & Roman, and Cheney Brothers. These are exquisite in color and thoroughly practical for decorative use.

The stained glass windows are notable, from Charles Connick, Nicolo D'Ascenzo, Henry Lee Willet and E. H. Lakeman, as well as unusual mosaics from Loesche. Kenneth Lynch has a number of fine small decorative pieces, including some aluminum chessmen of interesting design.

In the glass exhibits Maurice Heaton's work is outstanding in its design as well



EXHIBITED AT THE ARCHITECTURAL LEAGUE-AMERICAN INSTITUTE OF DECORATORS
A "1936 ROOM" ARRANGED AS TYPICAL OF MODERN TASTE BY THE A.I.D.

entrance halls; Diane Tate & Marian Hall have an elaborate but controlled arrangement for a drawing room in which an all-over patterned carpet plays a large role; Elsie Cobb Wilson has an informal and pleasant living room and dining room; Thedlow knows the art of being dramatic without committing errors of taste; Mrs. Marie M. Herrity can handle the modern as well as the Victorian, and the same can be said of Bruce Buttfield, previously mentioned in connection with the 1886 room.

Lenygon and Morant are responsible for the now familiar main restaurant at the Savoy-Plaza Hotel, and by their photographs they state that they can successfully treat the modern theme in private homes as well. In their exhibits they exemplify that blending of architecture and decoration which is so valuable. A. Kimbel & Co., in views of the Weylin Hotel and a dining hall at Yale University, display unusual capabilities in the management of large problems, and equal skill in coping with domestic needs—there is a graceful and delicate staircase to prove that.

McMillen's individual contributions are favorably represented in watercolor drawings by Elizabeth Hoopes, as are many of those by Nancy McClelland. Mrs. Kenneth Torrance shows a restful modern bedroom and Mrs. Dodd a delightful French one. There are dining-rooms in matchless taste by Watson and Boaler, and Ethel A. Reeve, Inc. The photographs are altogether an absorbing collection.



EXHIBITED AT THE ARCHITECTURAL LEAGUE-AMERICAN INSTITUTE OF DECORATORS
BRUCE BUTTFIELD'S RECONSTRUCTED LIVING ROOM OF 1886

as its very beautiful use of material; the Harrison Carved Glass Company shows chess men also, and some interesting carved panels. The Steuben Glass Company proves skillful workmanship in its vases, liquor bottles, and cast glass leaf ornaments. There are luminaries by many houses, and china of fine quality by Waylande Gregory.

The walls of the galleries are lined with photographs and watercolor drawings of interiors, which give a comprehensive view of what is being done by the best decorators. The general impression, after examining these as well as the plentiful photographs of architecture, is that designers, decorators and architects are working together as never before and that no one group tries to dominate the other to the detriment of the total effect.

It is also an evident truth that decorators are getting away from the rigidly "period" idea, and are more inclined to mix styles, temper them and adapt them to the architectural background, on the one hand, and the livableness demanded by the client on the other.

Among the photographed groups Miss Gheen Inc. shows an Adam and English Regency hall of great charm; the Arden Studios, in their game room, sun terrace, spacious living room and paneled reception hall, show adaptability and distinction. H. Clifford Burroughes has an interesting game room; Mary Howard does bedrooms as well as she does



EXHIBITED AT THE ARCHITECTURAL LEAGUE-AMERICAN INSTITUTE OF DECORATORS
A SMART MODERN FOYER DESIGNED BY ROY BELMONT

The Venetian Exhibition

(Continued from page 5)

ently without reservation to the pleasures of the eye. Only here and there an ironic twist to the prevailing smile shows that the artist's intelligence was not wholly deceived by the brilliance of the play.

It has been customary to consider the work of Canaletto, Guardi and Tiepolo as an almost inexplicable flare-up of the ancient fires of the city's genius on the eve of their extinction—a sudden revival of ancient glories on the dead ashes of a century of emptiness. Recent research has considerably modified this concept. Though a descent was almost inevitable from the heights of mid-sixteenth century attainment and the seventeenth century produced no names charged with supreme magic, yet the great tradition continued. The best the Roman and Neapolitan schools had to offer was gradually assimilated through the help of artists who adopted Venice as their own though born outside her territory. Attracted by her accumulated treasures Giovanni Lys, Bernardo Strozzi and Domenico Feti took up their residence in Venice and their work became not only the immediate foundation on which

the art of the eighteenth century was built but the means by which the essential teachings of Titian and his contemporaries were kept a living force in later developments. These so-called "Renovators" were followed by artists of outstanding talent if not of genius, such as Gerolamo Forabosco, a painter of notable portraits, Sebastiano Mazzoni, architect, painter and poet, and a number of others whose names and importance in the chain of development are just being recovered from semi-oblivion.

The carry-over of the seventeenth century approach is most clearly evident in the work of Giovanni Battista Piazzetta (1682-1754) in which we see a blend of the interest in contrasting light and shade kindled by Caravaggio and the ruddy shadows and positive color of the early Venetians. This master may be considered as occupying a key position in the development of the eighteenth century art of Venice since the sincerity and solidity of his work had a wide influence not only on such artists as the Riccis but on the young Giovanni Battista Tiepolo whose work crowns the period.

Two of the most interesting personalities of the early part of the century are Sebastiano Ricci (1660-1734) and his

nephew, Marco (1673-1729). Sebastiano, a painter of great facility, came into contact with a wide variety of influences outside Venetia from which he developed a style of his own portending that of Tiepolo in its vivacity and color. Both he and his nephew with whom he constantly collaborated worked extensively outside Italy even spending a decade in Holland and England. To them is largely due the revival of Venetian landscape. Much of their inspiration was drawn from the same region that had inspired Titian and their drawings from nature show a close kinship to those of the great master. These landscapes were also of considerable importance since they were largely the means by which the febrile and intensely personal art of the Genoese, Alessandro Magnasco (1667-1749), became a great influence in later Venetian painting. It is on this account that a representation of Magnasco, although not a Venetian, has been included in this exhibition. The nervous force of his paintings as reflected in those of the Riccis was not only the source of much that distinguishes the work of Francesco Guardi but through these and other channels undoubtedly had a considerable effect on the work of Goya and on the French Impressionists. Sebastiano

and particularly Marco Ricci must, therefore, be regarded as one of the main sources of the Romantic landscape which was to capture the imagination of later French and English artists. The style of Marco Ricci finds an echo in the later and tamer work of Francesco Zuccarelli (1702-1788) and Domenico Zais (1709-1784). The former, though a Tuscan by birth, resided many years in Venice and did much to popularize this type of landscape outside Italy.

It remained, however, for Francesco Guardi (1712-1793) to use the material provided by the Riccis in the creation of what may be called a truly modern form of landscape art. In his works figures and objects are blended into a complete unity and so fused with their atmospheric envelope that we feel in them the spirit of the Venetian scene rather than a statement of observed facts. Like his brother and teacher, Giovanni Antonio (1689-1760), he was also a figure painter but it is through his landscapes and little imaginative compositions or "capricci" that he has become one of the most sought after masters of his time.

Though the name of Giovanni Antonio Canale (1697-1768), called Canaletto, is generally associated with that of Guardi, his approach to his subject matter was

very different in its almost complete objectivity. His style was founded on the work of Luca Carlevaris (1665-1731), a minor artist who had been impressed by the perspective paintings of Rome and the earlier work of the Bellini and Carpaccio. Carlevaris' "prospects" of his adopted city proved so popular, particularly with the most affluent of the foreign visitors that Canaletto, then a young scene painter took over the idea and with the aid of instruction from Panini succeeded in displacing his predecessor in the public favor. Canaletto used every possible mechanical aid in obtaining visual accuracy but was also fortunately gifted with a sense of both pigment and color that saved his work from becoming merely skilled technique and commonplace painting. He visited England twice about the middle of the century. His later works show a fixed and dry quality which undoubtedly came about by a too ready acquiescence to popular demand. His nephew and pupil, Bernardo Bellotto (1720-1780), also unfortunately nicknamed Canaletto, painted with less color and more effective light and shade. After extensive travels Bellotto settled at the Court of Saxony where his popularity exceeded that of

(Continued on page 7)



LENT BY MR. SAMUEL H. KRESS

PIAZZETTA'S "SLEEPING SHEPHERDESS" IN THE ST. LOUIS EXHIBITION OF EIGHTEENTH CENTURY VENETIAN PAINTING

his uncle in England. There would seem to be little doubt that the work of Canaletto had a great influence on the development of the topographic English landscape of the early nineteenth century.

This objective spirit in Venetian painting was also a factor in the production of those scenes of daily life and social intrigue for which Pietro Longhi (1702-1785) has long been celebrated. He was influenced by the earlier work of Giuseppe Maria Crespi of Bologna and probably by Piazzetta and turned to this less exacting field after only partially successful attempts at more monumental work. Although according to competent critics he was not as gifted as his less well known son, Alessandro (1733-1813), his work charms by its simplicity and delicate color. Though his drawing is often defective, his puppet-like figures are effective in a convention of their own and relate with an innate refinement the picturesque social routine with none of the moralist bias that detracts from the similar work of Hogarth in England.

Portraiture as a distinct vocation assumed no dominant role in Venetian painting during this period. The somewhat prettified pastels of Rosalba Carriera (1675-1757) attained considerable reputation then and later. Modern authorities are, however, inclined to believe that the work of the Guardi, Alessandro Longhi and their lesser contemporaries such as Gaspari Traversi (1700-1769) is of greater significance on its own account and because of its influence on the work of Goya and the nineteenth century painters. Unfortunately, however, there seems to be considerable uncertainty as to attributions in this field. The few examples in the exhibition will, however, demonstrate the directness and pungency which characterize the general style.

Meanwhile what of the great tradition of monumental painting which had made Venetian art world-famous? Many of the artists just discussed executed frescoes of importance in the churches and country villas of Venice and had been

architecture and the confusion of detail that spoils so much Italian decoration. His compositions are as structurally clear as those of Veronese. While less sonorous than those of the early master they are more vivacious and charged with greater interest in the details. In his color he seems to have captured the very essence of the clear and joyous air of his native city. The clear soft tones of yellow, rose, blue and violet are used with bold assurance against a foil of silvery white which even yellowed varnish cannot wholly disguise. . . .

Chief among Tiepolo's followers or imitators was his son, Giovanni Domenico (1727-1804). His painting often closely approximates that of his father and is even oftener mistaken for it though in general the drawing is weaker and more mannered and the color chalkier and less richly harmonized. The influence of Tiepolo is also clearly evidenced in the later work of Sebastiano Ricci and in that of Giovanni Battista Pittoni (1687-1767) who succeeded him in the Presidency of the Venetian Academy.

With the death of Tiepolo's brother-in-law, Francesco Guardi, in 1793 the last great epoch of Venetian painting came to an end. A few years later the Republic itself passed into history. . . .

PAINTINGS IN THE EXHIBITION

Bernardo Bellotto: *Ponte Vecchio*, lent by the Boston Museum of Fine Arts; *View of Dresden—The Old Bridge and Hofkirche from the West* and *View of Dresden—The Old Bridge from the East*, dated 1747, both lent by Arnold Seligmann, Rey & Co.

Canaletto: *Scene in Venice: The Piazzetta*, lent by the Metropolitan Museum; *View of the Pantheon*, lent by the Wadsworth Atheneum; *Church of SS. Giovanni and Paolo, Venice*, lent by M. Knoedler & Co.

Rosalba Carriera: *Portrait of a Lady*, lent by A. S. Drey.

Francesco Guardi: *View of the Piazzetta*, lent by the Wadsworth Atheneum; *Entrance to the Grand Canal, Venice*, lent by the William Rockhill Nelson Gallery; *Portrait of Principe Gradenigo*, lent by the Springfield Museum of Fine Arts; *The Guidecca Canal, Venice*, lent by M. Knoedler & Co.; *Piazza San Marco*, lent by A. S. Drey; *San Giorgio Maggiore, Venice*, lent by the Malden



LENT BY THE SPRINGFIELD MUSEUM; PHOTOGRAPH COURTESY OF A. S. DREY

"PRINCIPE GRADENIGO," ONE OF FRANCESCO GUARDI'S RARE PORTRAITS, IN THE VENETIAN SHOW AT THE CITY ART MUSEUM

Public Library; *Festival of the Bucintaur*, lent by the Trustee of the John G. Johnson Collection.

Giovanni Antonio Guardi: *The Holy Family*, lent by the Toledo Museum of Art.

Alessandro Longhi: *Venetian Gentleman with a Muff*, lent by the Minneapolis Institute of Arts.

Pietro Longhi: *The Letter*, lent by the Metropolitan Museum of Art; *The Coffee Party* and *The Game of Cards*, lent by Lionella Perera; *Family Group*, lent by the Rhode Island School of De-

sign; *Portrait*, lent by Julius H. Weitzner, Inc.

Alessandro Magnasco: *Arcadian Landscape*, lent by the Art Institute of Chicago; *Seascape with Figures*, lent by the Lilienfeld Gallerie; *Fisherman Drawing Net*, lent by Durlacher Brothers; *The Singing Birds*, lent by Robert T. Francis.

Michele Marieschi: *The Villa Malcontenta on the Brenta and Venetian Scene*, lent by the William Rockhill Nelson Gallery; *Court of a Palace*, lent by the Trustee of the John G. Johnson Collection; *Venetian Interior*, lent by the Washington University.

Giovanni Battista Piazzetta: *The Beggar Boy*, lent by the Art Institute of Chicago; *The Sleeping Shepherdess*, lent by Samuel H. Kress; *San Cristoforo*, lent through the courtesy of James St. Lawrence O'Toole.

Giovanni Battista Pittoni: *Christ and St. Joseph*, owned by the City Art Museum.

Marco Ricci: *Monks Praying by a Shrine*, lent by Mr. and Mrs. Harold M. Landon; *Monks Praying by a Wooden Cross*, lent by Mr. and Mrs. Harold M. Landon; *Landscape with Figures*, lent by Durlacher Brothers.

Sebastiano Ricci: *Camillus Rescuing Rome from Brennus the Gaul*, lent by the Detroit Institute of Arts.

Giovanni Battista Tiepolo: *Venus and Vulcan*, lent by the Trustee of the John G. Johnson Collection; *Apparition of the Angel to Hagar and Ishmael in the Desert*, lent by the William Rockhill Nelson Gallery; *The Last Supper*, lent by the Wadsworth Atheneum; *Madonna and Child Holding a Bird*, lent by Jacques Seligmann & Co.; *Portrait of a Girl with Parrot*, lent by Durlacher Brothers; *Allegory of the Poet Soderini*, owned by the City Art Museum.

Giovanni Domenico Tiepolo: *Debarcation of Anthony and Cleopatra*, lent by Brummer Gallery, Inc.

Gaspari Traversi: *Portrait of a Lady*, lent by A. S. Drey. Francesco Zuccarelli: *Two Rustic Scenes*, lent by Arnold Seligmann, Rey & Co.



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NEW EXHIBITIONS OF THE WEEK

REVIEWED BY
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English and American Contemporary Work

An Englishman and an American are exhibiting currently at the Carl Fischer Art Gallery. Loxton Knight's work is representative of what is now being done and much liked in England, and William Normanton Wilson's marine paintings and watercolors of the Maine coast are characteristic of a certain kind of illustrational work familiar to Americans. Knight shows oils, temperas, water colors, pastels and wood block prints in color. He is a landscape artist who subjects nature to the exactions of a style which is sure of itself and inelastic, and a technique involving the use of opaque paint. Therefore nature appears as neat as a pin. The oils include *Nottingham From Dunkirk*, *St. Tropez*, *South of France, Night*, *Piccadilly Circus*, *Sheffield Steel Works by Night*, and *The Walls Of Tarragona*, the original of which is owned by H. R. H. the Princess Royal of England. The temperas emphasize Knight's opaque color. The watercolors and pastels include glimpses of England, Italy, France and Germany. The wood prints are all English studies. Wilson's marines and watercolors show first hand experience with the sea.

that this young painter would do well to consider more carefully the quality of his color in all his work. Within a few years he will undoubtedly develop a consistent style and a greater flexibility of paint. *Ronny*, a large figure piece, was exhibited at the Pennsylvania Academy two years ago.

WPA Artists Exhibit Selection of New Work

Judging from the amount and variety of work included in the exhibition of prints, watercolors, monotypes, temperas and pastels at the Federal Art Project Gallery, the projects are very active these days. In the print group alone there are eighty-five examples. They hold more interest than the works in other media, and seem more solidly packed with content than the watercolors and gouaches.

The list of artists is a long one, most of the names are unfamiliar, which is to be expected. Albert Webb's *Daily News* is entertaining; Harry Rein's *Concert* is notable; Adolf Dehn's *Lower Manhattan* is skillful; George Constant's *The Human Vase* has character; Clara Mahl's *Symbols* is heavy handed in a

those most characteristic of his talent are massive and simplified. He uses many different materials. His style shows the effect of having worked in the *ateliers* of Maillol, Despiau and Bourdelle.

The watercolors by Hubert Landau are also enjoying their first presentation in New York. They are delicate and simply stated. The subjects range through Spain, Italy, France and Malta, with a few studies of New York.

Satirical Comments From Three Centuries

There is much of both wit and bitterness in the exhibition at the Keppel Galleries, entitled "Four Great Satirists," consisting of selected examples of William Hogarth, Thomas Rowlandson, George Bellows and John Sloan. Historical contrasts and violent convictions characterize these four men. A view of satire in the eighteenth, nineteenth and twentieth centuries serves as a background for their individual contributions.

It is possible to consider the show as an opportunity to laugh at genuine humor—very superior humor—but it is im-



EXHIBITED AT THE CARL FISCHER GALLERIES

A TYPICAL PAINTING BY THE YOUNG ENGLISH ARTIST, LOXTON KNIGHT, "GORING-ON-THAMES"

A number of them have appeared in *Yachting*, Gloucester, Monhegan, Rockport, Glen Cove, Campobello Island, are depicted in these studies. Yachtsmen and seamen will enjoy them.

Energetic Work by a New York Painter

Nat Ramer is a young painter who has never been to Europe and whose exhibition at the Montross Gallery shows him to be equipped with plenty of energy and a clean brush. The thirty canvases are varied not only in subject but in manner, suggesting that Ramer is not yet sure of his style. It cannot be denied that he is vigorous, and he repeatedly attempts difficult problems. Some of the portrait studies, such as *Smithy* and *Woman Resting* show a certain sympathy and poetry which is lacking in such pieces as *Girl With Mirror* or *Reclining Nude*. The most recent painting, *Meeting*, is full of movement but disappointing in color, which leads to the comment

way that defeats its own purpose; Eli Jacobi shows ability in *The Grand Windsor Lounge*. Hugh Miller shows *Auto Crash*, which leaves no noticeable effect on the visitor, its only mark being that it is a disagreeable subject; which brings out the point that horror should be very cleverly handled. Other contributors are Harry Sternberger, Effin Sherman, Yasuo Kuniyoshi, Bernard Schardt, Mabel Dwight and Nan Lurie. Among the watercolors and gouaches are Victor Candell's *Bowery Lunch*, Saul Raskin's *City Hall Park*, Miron Sokole's *Gloucester*.

First One Man Shows By European Artists

Sculpture in a distinct French tradition and watercolors by a Swiss artist occupy the Marie Sterner Galleries. Jean de Marco is a sculptor who has worked and studied in France, and this is his first one man show in New York. He has numerous small pieces in bronze, but

possible to escape without being torn by the edge of ugly truth which these men felt and saw in their worlds. In the wonderful Goya drawings and etchings still current at the Metropolitan Museum there is this same truth, only it is carried into larger realms, even into the subconscious. Hogarth, Rowlandson, Bellows and Sloan stay well within the conscious world.

Hogarth's seven examples include the *Players Dressing In A Barn*, *The Distressed Poet* (which looks even more appealing as Hogarth wrote it—*Distrest*), *The Rake's Progress* (Plate 3), and *The Harlot's Progress* (Plate 2). They appear with their usual charm, but in sheer number are overshadowed by the two dozen Rowlandsons. In these is a mixture of humor, coarseness, delicacy, and personal color, all building a structure of ridicule which is formidable. On the one hand there are such ribald pieces as *Damp Sheets*, and the agitated *Disappointed Epicures*, *Mr. H. Angelo's Fencing Academy*, and *Four O'clock In Town*; on the other hand this

artist gives us *The English Farm* and several other watercolor drawings of gentle and tempered observation. Midway in feeling are the *Theatre Box* studies, where his characteristic pretty lady appears among grotesque creatures. The Rowlandson aquatints contribute the only color in the exhibition.

John Sloan's pieces suffer a little from the definite and richly handled selections by Bellows. Sloan's *Turning Off The Light*, however, is always a moving and lovable thing with its grace and awkwardness. Beside it *McSorley's Back Room* looks tight and dry.

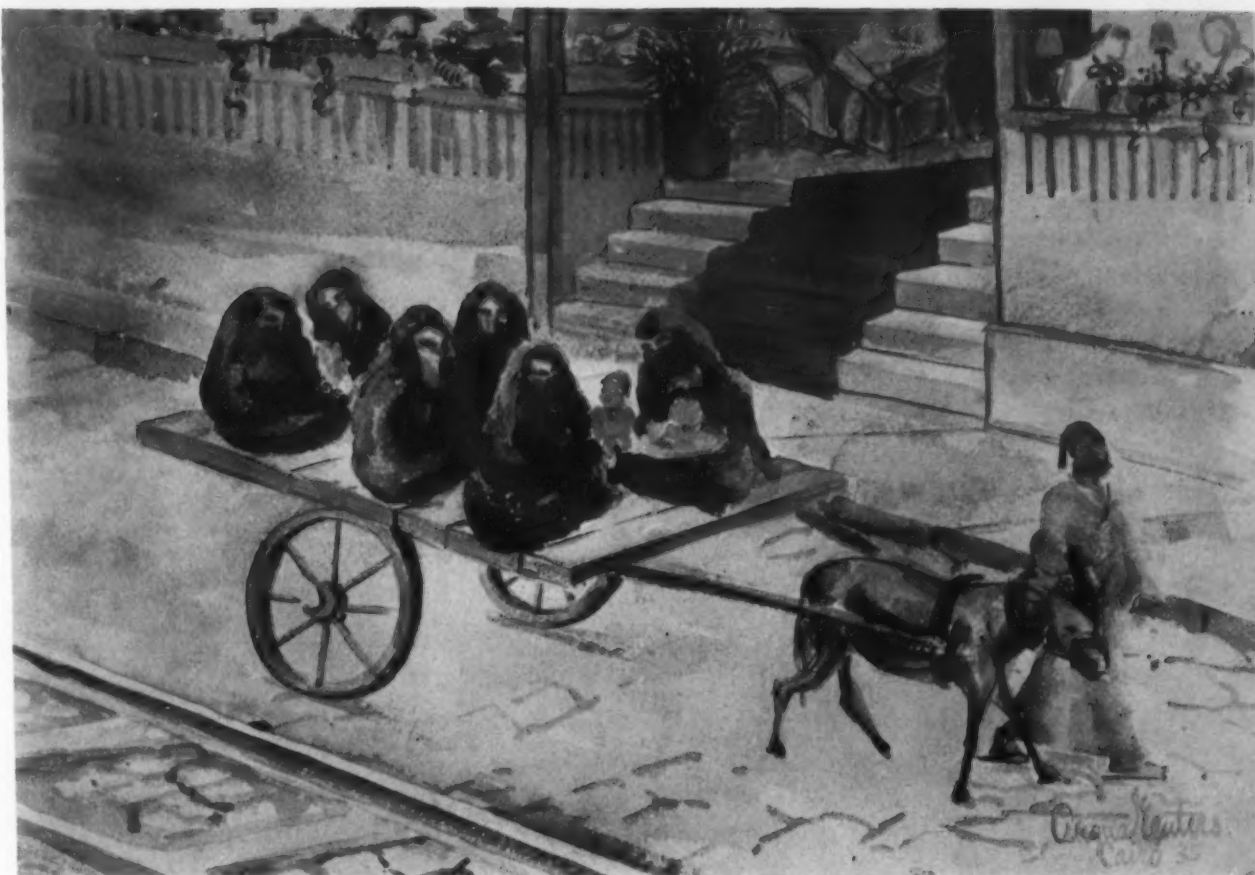
Bellows stands the competitive environment very well. His work, seen in such company, shows fearlessness of handling as well as of spirit, and does not seem dated. *Reducing* can go alongside Rowlandson without shame, also *Billy Sunday* and *An Artist's Evening*.

A Dancer Remains a Mime in All Art Forms

In the case of Angna Enters one talent overflows into two art forms. Her exhibition of over two hundred drawings at the Ehrich-Newhouse Galleries proves this. Her talent is that of the *mime*, her chosen forms, the dance and drawing and painting. The result of this spreading out of ability—it may also be looked upon as a unifying of forces—is that her drawings, already familiar to the public through her numerous previous exhibitions, are, at their best, interpretations of historic periods.

The drawings and paintings of her own first-hand world are animated recordings done with gay or at any rate interested color, but are minor in importance, since they derive from her personal visual world as a thing in itself, and are not backed up and stabilized by classic pattern. She is a *mime* and should remain one scrupulously in her graphic art, because her creative ability comes alive only in the field of interpretation. She is observing, as a dancer would be, in her examination of the periods which interest her, hunting out rhythm, the exact and eloquent line, dramatic gesture, and decorative value.

The drawings have also a swiftness about them which keeps them fresh. As studies for the theatre and the dance they are very worthy, more worthy than



EXHIBITED AT THE EHRIK-NEWHOUSE GALLERIES
"WOMEN ON CART, CAIRO," AN ORIENTAL SCENE IN WATERCOLOR BY ANGNA ENTERS

under the light of dissociated judgment. Groups of Egyptian dynastic, Greco-Roman, Pompeian and Coptic art forms are shown, done by Miss Enters as part of her studies for her second Guggenheim Fellowship last summer. There are landscapes of ancient and modern Egypt, Spain, America and the Near East, some of which are architectural forms, and some figure drawings.

Propaganda from a New Surrealist Painter

Walter Quirt is called the first "radical" painter to be shown at the Julien Levy Gallery. His present exhibition there is spoken of as "propaganda" art. To be sure, the subjects are various

phases of the class struggle, forced through the filter of an effete and Dalíish style. Whatever propagandist power Quirt might attain is vitiated by his wizened language. To marry surrealism to the class struggle is not the way to produce lusty "radical" offspring. To judge the work aesthetically is necessarily to judge it as surrealism, and as such it is not to be compared with Dalí. The foreword to the catalogue points out that "the revolutionary attitude differs according to the background and psychological makeup of each individual painter." There is no reason why a surrealist should not be a "radical," but the question is, is he able to be one? Not only are the people in Quirt's representations impoverished, but the style which shapes them does not spring from

artistic wealth. Quirt has seen the class struggle through the wrong end of his opera-glasses.

Modern German Art Academic in Style

The eighty examples of modern German graphic art presented by B. Westermann and Company are representative of what is now being shown in Germany, which is to say that all free expression, all experimentation has been expurgated. These etchings, woodcuts, engravings, lithographs and stonecuts are technically sound and almost invariably without freshness. Many of them are indistinguishable from the familiar work of the early part of the century. The ma-

jority are landscapes, a few are illustrations such as the etchings by Alfred Kitzig, from the *Book of Hours* by R. M. Rilke. Guenther Johnsen and Willy Menz approach freedom of style in their etchings and lithographs. Karl Henneman has a comparatively individual style in his decorative woodcuts of wheatfields. Hans Meid's three etchings are full of action and dramatic lighting; J. Weiss's woodcut exists by means of a Japanese mannerism. The liveliest in the collection, and those approximating vitality, are Ruth Michaelis-Koser's *Glass Blowers*, Zethmeyer's *Trees In The Wind* and *Stormy Weather*, and Franz Graf's *Blasting Furnace*.

Conservative Style in Lawless' Landscapes

For those who like to have nature brought to them, the paintings of Carl Lawless at the Grand Central Galleries will have certain appeal. Mr. Lawless is fascinated by winter landscape wherein a brook which he surely knows firsthand is seen in light, in shadow and under active snowfall. He is also attracted to the subject of a team of horses plodding along a snowy road. Autumn is represented in Connecticut landscapes with bright colors and blue skies.

There are still-life pieces such as *Japanese Anemones*, and *Statuette and Blue*, and numerous flower studies done with precision. In Mr. Lawless' palette blue plays a prominent part. He repeatedly paints studies of sun and shadow, and in these compositions blue figures noticeably. There are twenty-one paintings in all.

An Interpretation of New England in Color

Watercolors done by Milton Avery in 1934 and 1935 fill the Valentine Gallery, where last year his oils were shown. There are large landscapes of Vermont, and a series of beach scenes. Avery has a rather pale and cool palette, his use of paint is thin but not without character. His sense of composition is less strong than his sense of pattern, so that in many of the landscapes the smaller pattern chops up the compositional whole. He is most successful in some of the

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EXHIBITED AT THE KLEEMANN GALLERIES
EUGENE HIGGINS' RECENT POWERFUL OIL, "IN THE DOORWAY"

landscapes where his lyrical color sense merges with a naive simplicity and love of countryside. When pattern oversteps, the result is rather like certain water-colors by Knaths, only on a larger scale.

The paintings are numbered rather than titled, so it is necessary to point to 5, 10 and 14, which are very pleasing. Avery's is a palette curiously subtle in its plausibility as long as he sticks to Vermont hills; but when he attempts beach scenes something strange happens. All atmospheric feeling vanishes, the figures might as well be indoors, the sun is eclipsed, and the sands are leaden. This occurs in spite of the large movement of the figures and great honesty of statement.

In the landscapes Avery attempts daring things, and it is good to see him try, even though such an experiment as the pink foreground of No. 12 is forced, and the small pale magenta house planted in the middle of No. 6 comes only near being a shrewd seeing of New England.

The Poetic and Studied Art of Eugene Higgins

Among living painters Eugene Higgins, whose work is current at the Klee-mann Galleries, may safely be called important. He has built up a solid and powerful body of painting. A large exhibition such as this one has conviction, consistency, poetry. If the canvases vary in intensity or largeness of treatment they are still coordinated by the somber palette, the humble subjects, and a special flavor which Higgins, now a man of sixty-five, has established as his own.

Most of the paintings were done some time ago, but there are a few recent ones, among which one small piece, *In The Doorway*, can be called the best in the gallery. It deserves such rank because it is handled with a largeness of manner which is surprising in view of the small area covered, and it has all the good qualities of Higgins without the weaknesses. In this composition made out of three figures, there is great scope; it makes itself felt as a large and noble painting.

All of this artist's pictures are carefully made—Higgins sometimes works for years on one piece—and this deliberation gives richness and substance to his paint. Here and there is a definite hint of Ryder, whom he knew. *The*

Preacher, Night, Poor Quarters, The Fishing Boat (it is said that Higgins, always critical of his own work, has admitted liking this last himself), are free of a sentimental tendency which creeps into some others. The monotypes are handsome, and easily hold their own with the paintings. There are also some excellent drawings.

Higgins is the kind of painter whom many contemporaries underrate because he is not sensational or excruciatingly modern and he lives in a solemn unpretentious world expressed poetically and without fireworks. In his best work he reaches a high level of technique and feeling.

Table Decoration and The Art of Ceramics

Distributed throughout the Little Galleries are table decorations by Mrs. Benjamin T. Vanderhoof, and decorative pottery by Maud M. Mason, shown separately as well as together with decorative accessories. These two contemporaries have been working together at the New York School of Ceramics and they understand each other in matters of decoration, so that the combinations shown are quite successful.

Miss Mason is a ceramist of no mean ability. Her glazes are pure and pleasing in color, her form unaffected. She eliminates elaborate design in favor of effective solid color and satisfying outline. A group of dark blue openwork bowls of a square design are exceptional and would lend themselves to effective use in a modern setting. Her animal pieces, such as a small glazed goat, and two little blue horses, have great charm. There is one table decoration which is almost entirely dependent on the colors of her pottery; it is an affair of rich Persian blue, incidental violet glass, and a few pale tones of violet and rose. In the center Mrs. Vanderhoof has placed a "still-life" of grapes and eggplant.

Another delightful table is that intended for a terrace. The table itself and the chairs are white painted iron, the cloth is transparent and embroidered; there are two hurricane lights, and plates by Miss Mason in a soft geranium color, with flowers below. A green and yellow interior table arrangement has marigolds in the center, and pottery plates of unusual design.

LONDON NOTES

The most interesting sale reported here in some time is that of a first edition of *Alice In Wonderland* with Tenniel illustrations, which was bought at Knight, Frank & Rutley's saleroom by Maggs Brothers for nine hundred guineas. The volume was published by Macmillan in 1865; it is not a perfect copy and its former owner was totally unaware of its great value.

The much discussed Matisse illustrations for James Joyce's *Ulysses* are causing considerable comment in London since their recent exhibition at the Leicester Galleries. Whether Matisse was unaware that Joyce's and Homer's *Ulysses* were not the same man, or whether he desired to use the Homeric theme for the Joyce book deliberately, seems to make little difference to the public which finds these drawings and lithographs excellent examples of Matisse's art. The pictures of *Circe*, *The Cave of the Winds*, *Cyclops* and others are done with an elementary decorative appeal, far removed from the old school of realistic illustration.

A new acquisition by the National Gallery received the unanimous approval and congratulations of press and public. It is *Hadleigh Castle*, considered by many as John Constable's most important painting. The full title, originally used, is *Hadleigh Castle. The Mouth of the Thames—Morning, After a Stormy Night*. First exhibited in 1829, the year when Constable became a full Academician, the painting reflects the strong emotional disturbances undergone by the painter at this period. His wife's death and the incessant harrying he suffered from contemporary newspaper critics may well be responsible for this canvas with its ruined castle and turbulent landscape done in somber greys, blues and dull greens. The foreground is somewhat lightened by bold reds.

Forty-one works by Yorkshire artists were shown at the Wertheim Gallery, demonstrating the great interest in art in the North Country. The works are varied, the most outstanding being those of local subjects.

Twenty-five Years Ago in The Art News

Eight oils and three pastels by Edouard Manet from the Post-Impressionist Exhibition in London a short time before, were exhibited at the Durand-Ruel Galleries. Two were from the Faure Collection, the rest from the Pellerin collection which had been sold in Paris the year before. All were portraits with the exception of four.

The National Academy of Design opened its eighty-sixth annual exhibition to the public. The show was smaller than the one of the previous year, containing 327 oils and 44 sculptures. The new Academy building was still a dream, and paintings were displayed in badly lighted, too small rooms to the annoyance of critics and public alike. The Thomas B. Clarke prize for painting went to Charles Hawthorne for his group composition *The Trouseau*, depicting three women fitting a bridal gown. The Saltus medal went to J. C. Johansen for his large landscape with figures. The Inness landscape medal was awarded to Elmer Schofield, and the Shaw prize to Miss Mary Van der Veer for *Geography Lesson*. The three Hallgarten prizes went to Lillian Genth for a nude, Joseph F. Pearson Jr. for a study of geese and Leslie Thompson for his interior with figures.

A special cable from London announced that Sir Hugh Lane, Director of the Municipal Art Gallery in Dublin and Governor of the National Gallery of Ireland, had sold Titian's *Portrait of a Man in a Red Cap* to an English collector for \$150,000. The portrait, supposed to be of Lorenzo de Medici (*sic*), began to occupy art headlines when Sir Hugh purchased it at Christie's in 1900. It was in such bad condition that experts doubted that it was really by Titian. When cleaned, however, its authenticity was definitely established.

Directoire and Empire Furniture on Exhibition

An exhibition of Directoire and Empire furniture which opened this week in two of the galleries of Symons, Inc., marks the eleventh of a series devoted to the decorative arts. The two rooms offer a fine display of the cabinet makers' and decorators' works of the late eighteenth and early nineteenth centuries.

Directoire furniture, while not the greatest expression of French decorative art, has always been of interest to the historian as well as the student of style chronology. Just as Louis XV decor was a striking commentary upon a frivolous age, and the Louis XVI artistry an expression of an elaborate style which had thoroughly exhausted itself into a more classic restraint, so was Directoire fur-

niture a brief on the entire political situation.

The exhibition includes many splendid pieces of this historic period. Outstanding is a fine mahogany and lacquer *secrétaire à abattant* made in two portions, the lower part forming a table on square tapering supports with festoon flute enrichments which are connected by a galleried incurve shelf. Another important piece is an acajou library table mounted in bronze clare in the manner of Jean-Ferdinand Schwerdfeger. A particularly charming piece is a small Louis XVI love seat, concave in shape, upholstered in soft blue velvet. A set of four side chairs, a large hawthorn china cabinet and a simple commode, almost primitive American in design, are all excellent illustrations of the strict form of Directoire style.

The grandiose period, which was a nat-

ural reaction, brings the martial, Napoleonic, stately line, influenced by the events which formed the Empire.

Of particular appeal to women is the fine mahogany desk constructed for Josephine at the express command of the Emperor. The piece is a combination desk and *poudreuse*, containing secret compartments and drawers opening into writing cabinets and ink stands. Its dignified proportions are unusual in a piece of this type. The heavy ormolu embellishment and Sèvres plaques which run in a frieze-like arrangement across the front add to the impressive qualities of the desk. Thomire, the genius of Empire *ciseleurs*, who is responsible for this piece also did an oblong center table, with a frieze inset as moulded panels.

Aside from these larger items are many small decorative pieces and several large clocks.

PARIS NOTES

The Salon des Indépendants started the critics on their annual marathon around some four thousand canvases in the vast, chilled halls of the Grand Palais. This year a great number of the old guard sent in contributions. Vlaminck, Utrillo, Bonnard and Dufy were called prodigal sons by one critic who declared that the Salon was a vast improvement over the one of the preceding year, although still nothing over which to sing hosannas. The large number of persons wishing to exhibit were forced to bow not to jury decisions but to the committee's judgment as to whose turn came next. Youth was favored in the true tradition of the Indépendants. The galleries exhibited the entries

grouped according to various classifications. One was hung with the works of the younger painters. A composition by Poncelet *Le Cerf-Volant* and two canvases by Georges Prevest seemed to attract most notice here. Another salon had for the most part transitional paintings, in the tradition of the Salon des Artistes Français. Worthy of mention are the serious *Still-life* and *Landscape* of Fernand Trochain. Constant le Breton reigned over another gallery with his large *Nude* and a fine landscape. The familiar works of familiar painters made up the greater part of the exhibit in salon 13, where Utrillo's *Notre Dame de Paris*, painted in 1927; Henry de Waroquier's *Vue de Padoue* and dignified, arresting head of a woman; two Vlamincks; a nude with landscape by Friesz; one of Bonnard's usual red still-lives. (Continued on page 15)



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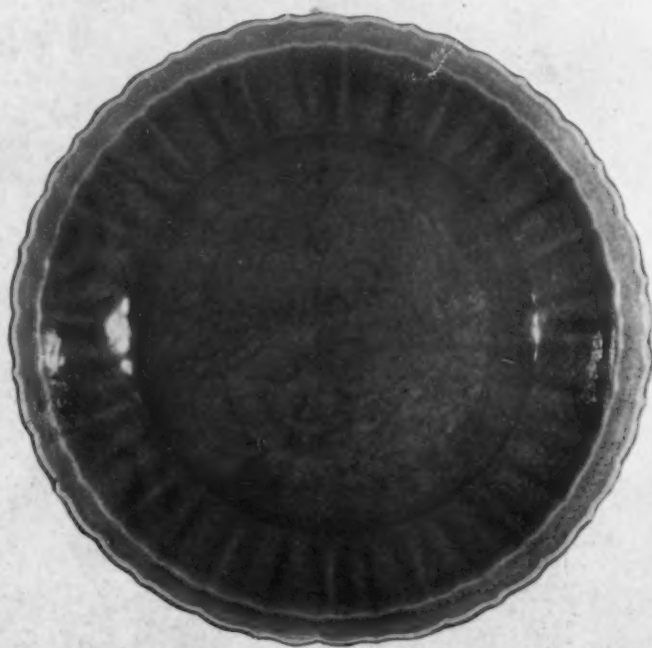
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Dating from the tenth century A. D., this graceful vase of Sung celadon is a lovely example of the ceramic art of the East. It is coated with a delicate sea green glaze, over a raised flower design of peonies and leaf scrolls. The long flowing lines of the neck are balanced by the well-proportioned handles with rings. It is ten and one-half inches high. The vase is now in the collection of Yamanaka and Co.



A Lung Chuan jar and cover from the collection of Yamanaka and Co. The boldly raised dragon pattern encircles the shoulders of the jar, reaching almost to the mouth. It is covered with Sung celadon glaze in shades of brown and pale green. The cover is the original one for this jar. Although it is very old (960-1137 A. D.), the years have only added to the beauty of its perfect lines and subtle coloring.



These two hive-shaped water vessels from the K'ang Hsi Period (1662-1721) are in perfect condition. They are moulded beneath their celadon green glaze in a low relief of informal cloud pattern. The foot of each is glazed in white, and, pencilled in blue, is the six character mark of the K'ang Hsi reign. They may now be seen in the collection of Parish-Watson & Co. of New York.



Edward J. Farmer Inc. has this unusually beautiful vase as part of their collection of oriental ceramics. The raised floral pattern is covered with a fine, clear celadon green glaze. It is of the Yung Cheng dynasty (1722-1736). At present it is shown in the Farmer collection, mounted as a lamp. The long, symmetrical lines and delicate colors make it a fine piece for this use.

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Love Seats: English Double Chairs of the Eighteenth Century

An early Georgian mahogany love seat from the collection of Lenygon and Morant. It is upholstered in brown silk covered with an all-over pattern in light tan. The finely curved legs are simply carved in a conventional design. The edges of the cushions have a small fringed border which is repeated with deeper fringe around the lower flounce, softening the almost severely plain lines of the settee.



Edward I. Farmer is exhibiting this fine Queen Anne walnut love seat (circa 1710). The covering is of seventeenth century Spanish brocade, woven in a graceful multi-colored flower design on a walnut color background. The cabriole legs carved in a shell design, terminate in claw and ball feet. It was formerly owned by Lady Walker, Worpleston Place, Worpleston, Surrey.

An early eighteenth century Chippendale mahogany love seat from the collection of French & Co. Needlework of the period is the upholstery of the shaped back and side arms. The back is covered with a petit-point medallion depicting Joseph sold by his Brethren. A medallion of birds and animals is on the seat. The remaining panels are covered with conventionalized floral designs in many colors on a dark ground.



A very fine and rare Chippendale settee "in the French taste." It is of beautifully proportioned curvilinear form supported on graceful moulded legs, hipped to the seat rail which is enriched with a finely gadrooned border. The arm supports are terminated in knurled ornaments. It is covered in original yellow ground silk gros-point with formal floral design worked in natural colorings within a cartouche. From the collection of Frank Partridge.

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COMING AUCTIONS**Egyptian Antiquities
From Pier Collection**

The important private collection of Egyptian antiquities of Garrett Chatfield Pier, eminent archaeologist and author, will be dispersed at public sale by his order at the American Art Association-Anderson Galleries the afternoons of March 6 and 7, following exhibition from February 20. The sale will also include ancient Greek and Etruscan pottery and Syro-Roman glass and a fine group of Oriental rugs, the property of various other owners.

The Pier collection, which was begun in 1897 and was formerly exhibited at Yale University, is today of unique importance as a private collection, being unduplicated outside of museums and containing antiquities the search for which is now forbidden by the Egyptian government to all but accredited institutions.

The collection embraces amulets, stone knives and other objects of the pre-dynastic palaeolithic and neolithic eras and cosmetic jars, scarabs, ornaments and other articles, including a remarkable assemblage of gold and other jewelry, dating from the dynastic empires of the twenty-sixth to the seventh century B. C. and from the later Saitic, Ptolemaic and Roman periods.

A notable item is a unique gold finger ring, in the form of a scarab, ornamented with green and blue glass pastes and with the device of Osiris, emblematic of Stability, dating from about 1500 B. C. and said to have belonged to the great monarch Thutmose III. Of special charm is a bronze mirror with handle exquisitely modeled in the form of a slender Egyptian maiden with outspread arms, used some four thousand years ago, and yet earlier is an alabaster vase inscribed for King Pepi of the sixth dynasty, obtained from his Sakkarah pyramid and dating from about 2500 B. C.

Other interesting items are a unique black obsidian cosmetic jar engraved with the title and name of a little-known Pharaoh, Mer-nof-er-Ra of the fourteenth dynasty, and a fragment of a faience stibiumtube dating from about 1400 B. C. which was used by Queen Thiy, Syrian wife of Amenhotep III, whose radical ideas are said to have inspired the religious and artistic upheavals which distinguished the reign of her son Ikhtenaton.

A superb Egyptian flint knife of the neolithic era, one of the finest surviving specimens, is prominent among the pre-dynastic pieces.

The wide variety of stones used in the Egyptian necklaces, bracelets, rings and other jewelry include amethyst, turquoise, red and green jasper, agate, carnelian, sardonyx, lapis lazuli, a variety of emerald, hematite, malachite and rock crystals, but none of the stones considered precious today, which were unavailable in Egypt prior to the Ptolemaic era.

Among the Syrian, Roman Alexandrian and Phoenician glass dating from the sixth century B. C. to the fourth century A. D. offered in the sale are two rare Imperial Roman millefiori glass bowls, one with strongly marked iridescence, very unusual in this type of glass, and the other inlaid with streaky agate markings.

The Greek and Etruscan pottery includes thirteen examples, among which are several terra cotta amphorae and kraters, or vases of various shapes with loop handles, decorated with glazed figure designs in red and black.

The second session of the sale is devoted entirely to fine antique and semi-antique Oriental rugs, comprising one hundred and fifteen examples from a number of owners, including both scatter sizes and large carpets. A great variety of the most desirable Persian weaves will be offered, among which are Fereghan, Joshaghan, Khorassan, Tabriz, Sarouk and Meshed carpets, and choice small pieces, including antique Ghiordes and Ladik rugs, two Tabriz silk rugs, and fine Kashans, Kirmans, Sehnas, Zilli Sultans and Bokharas, in a great diversity of design and color.

**Rare First Editions in
Cresmer-Shattuck Sale**

First editions, autograph letters and manuscripts, original drawings and standard sets, comprising property of the estate of the late Mary Strong Shattuck of New York and Lenox, Mass., items from the collection of C. J. Cresmer of Los Angeles, Cal., and property of the Authors' Club of New York and other owners, will be dispersed at public sale at the American Art Association-Anderson Galleries the afternoons of March 3 and 4, following exhibition from February 27.

Outstanding item in the sale is a copy



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OSBORNE SALE: PLAZA ART GALLERIES INC.

"THE TOAST," A STUDY IN CHARACTER ETCHING BY ZORN

of Pierre Bergeron's *Voyages faits principalement en Asie*, published at the Hague in 1735 and formerly owned by the poet, Thomas Gray, whose extensive autograph marginal annotations throughout this copy total some five thousand words.A copy of the excessively rare first edition of Nathaniel Hooke's *Amanda*, printed in London in 1653, with the rare half-title and the two blank leaves, is another valuable item, as is the first American edition of Lewis Carroll's *Alice's Adventures in Wonderland*, published in New York in 1866, the finest copy ever offered at public sale in this country.

Period Furniture, Rugs And Silver from Boston

A collection of American and English period furniture and reproductions, sterling silver, Sheffield plate and a group of Oriental rugs, the property of a Boston antique dealer and importer, will be dispersed at public auction at the Rains Galleries on March 5 and 6, following exhibition from March 1.

The Colonial American furniture includes characteristic pieces such as a well preserved flax wheel, tavern tables, bureaus, cupboards and chairs. Other early American furniture, showing the influence of Sheraton, Chippendale, Heppelwhite and Queen Anne styles, is in the collection. There are also English pieces of these styles and fine reproductions of sideboards, consoles, sets of dining chairs, sofas, mirrors and occasional pieces.

The sterling silver and Sheffield plate includes an interesting group of wine coolers, vegetable dishes, sauce boats,

tureens, platters, waiters, tea and coffee sets and candelabra.

Whistler, McBey and Zorn in Etching Sale

A collection of etchings and drypoints from the portfolios of R. Ernest Osborne, Esq., and others, will be dispersed at public sale at the Plaza Galleries on March 5, following exhibition from March 1.

Included in the sale are: Frank Benson's *Yellowlegs at Dusk*, *Geese Drifting Down*, *Mallards and The Passing Flock*; *Per Dia E'Italia* by Heintzelman; Auguste Lepère's *Rheims Cathedral* and *Amiens Cathedral*, and examples by Legros, Gifford Beal, Charles Meryon, Marie Laurencin, D. S. McLaughlin, Arthur B. Davies, Arthur Briscoe, Felix Bracquemond, Frank Brangwyn, Kerr Eby, and Martin Lewis. A large group of Blampieds includes: *Agents de Change*, *Farm Fire*, *Potato Planters* and others. Buhot is represented by several prints, including *La Place Breda* and *Deep in Winter*.Sir David Cameron's *Souvenir of Amsterdam*, *Venice from the Lido* and *Robins Court* are fine examples of his work, as are the *Liberty Clock*, *Conrad Listening to Music* and *Trevi Fountain, Rome*, of Muirhead Bone.Other notable items in the collection are: *Early Morning*, *Richmond Park* and *Sunset in Ireland* by Sir Francis Seymour Haden; James McBey's *The Doorway*, *Isle of Ely*, *Albert Basin* and others; Whistler's *Street at Saverne*, *Longshoreman*, *Billingsgate*, *Beggars*, *Hurlingham* and *The Forge*, and *Rosita Mauri*, *The Toast*, *The Precipice*, *Mona Dagmar* and others by Anders Zorn.Main by Gromaire and *Bords de la Seine* by Juliette Deshayes are a few of the representative works in another gallery filled with well known "great" painters.The rotundas are hung with drawings, watercolors and etchings, ranging from *surréaliste* to photographic realism. As usual there was little to attract the critics in the sculptures of the exhibition.The Salon des Arts Ménagers continues to draw a large public interested in the architecture, decorative arts and antiques displayed. In the section of *Appartements de la Famille Française* is a living room in oak done by Marcel Cerf. Also by him is studio-dining room in light wood, accented by dark lines, which make the room distinctive and pleasing.

PARIS NOTES

(Continued from page 11)

lives, and most notably, a strong, beautifully drawn Valadon were shown. One room is devoted to the works of the long-time president of the Salon, Signac. The paintings displayed here are of a charm and technical soundness which make them outstanding in the exhibition. The gallery of nudes, called "homage à Bougereau" by A. Lhote, has canvases by Landa, Le Masson, Olère, and others. Lhote's *Port de Marseille*, *Les Canots* by Dufy, *Lignes de la*

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MUSEUMS AND PUBLIC GALLERIES

American Academy of Arts and Letters, Broadway at 155th St. *Paintings by Cecilia Beaux*, to May 3.

Brooklyn Museum, Eastern Parkway. *Dance in Art*, to March 14.

Metropolitan Museum of Art. *The Work of Francisco Goya*, to March 9. *Egyptian Acquisitions, 1934-1935*.

Municipal Art Galleries, 62 West 53rd St. *Paintings by New York Artists*, to March 15.

Museum of Modern Art, *Cubism and Abstract Art*, March 4-April 12.

Museum of the City of New York, Fifth Ave. at 104th St. *A History of Communication in New York; A History of Retail Trade in New York*, from March 4. *Sketches of Old New York by Eliza Greotorex*, March 4-April 18.

New School for Social Research, 66 W. 12th St. *Paintings by Edward Glannon*, March 2-21.

New York Public Library, 42nd St. & Fifth Ave. *Japanese Figure Prints*, to April 16.

Whitney Museum, 10 W. 8th St. *Part II of the Second Biennial Exhibition of Sculpture, Drawings and Prints*, to March 18.

SPECIAL EXHIBITIONS

A. C. A. Gallery, 52 W. 8th St. *Work by the Mexican Delegates to the American Artists' Congress*, to March 6.

Arthur Ackermann & Son, Inc. *Eighteenth Century English Furniture*, March 1-31.

An American Place, 509 Madison Ave. *Paintings and Prints by Robert C. Walker*, to March 20.

Another Place, 43 W. 8th St. *Paintings by Bertram Hartman*, March 1-28.

Argent Galleries, 42 W. 57th St.; National Association of Women Painters and Sculptors, 42 W. 57th St. *Watercolors by Joseph Guerin; Drawings by Sally Lustig; Sculpture by Jessie A. Stagg*, March 2-14.

Babcock Gallery, 38 E. 57th St. *Paintings by American Artists*, March 1-31.

Contemporary Arts, 41 W. 54th St. *Paintings by Charles Logosa*, March 2-21.

Decorators' Club, Inc., 745 Fifth Ave. *A Group Show of Portraits*, to March 10.

Downtown Galleries, 113 W. 13th St. *Watercolors by William Zorach*, to March 14.

Dudensing Gallery, 697 Fifth Ave. *Drawings of a Mediaeval Village by Ivar Elis Evers*, from Feb. 29.

Durand-Ruel Galleries, 12 East 57th St. *Paintings by Camille Pissarro*, March 2-28.

Ehrich-Newhouse Galleries, 578 Madison Ave. *Paintings and Drawings by Angna Enters*, to March 7; *Table Decorations and Floral Arrangements*, from Feb. 29.

Ferargil Galleries, 63 E. 57th St. *Landscapes by Russel Cheney; Watercolors by Clarence Carter*, March 2-15.

Fifteen Gallery, 37 W. 57th St. *Paintings and Watercolors by Lars Hoftrup*, March 2-14.

Carl Fischer Gallery, 61 E. 57th St. *Paintings by Loxton Knight*, to March 7.

Karl Freund Arts Gallery, 50 E. 57th St. *Modern Paintings; Recent Sculpture by Wheeler Williams*, to March 9.

Grand Central Art Galleries, 15 Vanderbilt Ave. *Paintings by Carl Lawless*, to March 7. *Gems in Black and White by Childe Hassam and Thomas Nason*, March 3-31.

Guild Art Gallery, 37 W. 57th St. *Paintings by Don Forbes*, to March 14.

Marie Harriman Gallery, 61 E. 57th St. *French Paintings*, to March 14.

Kennedy & Co., 785 Fifth Ave. *Audubon Birds of America, Engraved and Colored by Robert Havell*, March 1-31.

Keppel Galleries, 16 E. 57th St. *Four Great Satirists: Rowlandson, Hogarth, Bellows and Sloane*, to March 14.

Kleemann Galleries, 38 E. 57th St. *French Color Prints; Drawings and Paintings by Eugene Higgins*, to March 15.

Knoedler Galleries, 14 E. 57th St. *Etchings, Woodcuts and Engravings by Fifteenth and Sixteenth Century Masters*, March 3-21.

Kraushaar Galleries, 680 Fifth Ave. *Paintings by Henry Keller*, to March 14.

John Levy Galleries, 1 East 57th St. *Recent Paintings by Jean Charlot*, to March 7.

Julien Levy Gallery, 602 Madison Ave. *Paintings by Walter Quirt*, to March 9.

Little Gallery, 20 E. 56th St. *Table Arrangements by Mrs. Benjamin T. Vanderhoof; Decorative Pottery by Maud M. Mason*, to March 7.

Macbeth Gallery, 11 E. 57th St. *Portraits, Colonial and Later; Watercolors by Steven Dohanos*, March 3-23.

R. H. Macy & Co., Broadway & 34th St. *Federal Aid Project Exhibition of Colonial and Nineteenth Century Costumes*, March 2-14.

Pierre Matisse Gallery, 51 E. 57th St. *Paintings by Charles Biederman*, March 2-21.

Milch Galleries, 108 W. 57th St. *Paintings by Stephen Etnier*, March 2-21.

Morton Galleries, 130 West 57th St. *Paintings by Robert Jackson*, March 2-15.

J. B. Neumann's New Art Circle, 509 Madison Ave. *Watercolors by Vasily Kandinsky*, to March 7.

Dorothy Paris Gallery, 56 W. 53rd St. *Group Show of Watercolors and Gouaches; Drawings by Hans Foy*, to March 7.

Georgette Passedoit Galleries, 22 East 60th St. *Watercolors by Children of the King-Coit School*, March 2-16.

Frank Partridge, Inc., 6 E. 56th St. *Drury Collection of Antique Furniture*, March 1-31.

Raymond & Raymond, 40 E. 52nd St. *Abstractions*, March 2-28.

Rehn Galleries, 683 Fifth Ave. *Paintings by Rosella Hartman*, to March 7.

Arnold Seligmann, Rey & Co., 11 E. 52nd St. *French Drawings from Albert Meyer Collection*, to March 15.

Jacques Seligmann & Co., 3 E. 51st St. *Watercolors by Walt Dehner*, March 2-14.

Marie Sterner Galleries, 9 E. 57th St. *Sculpture by Jean de Marco; Watercolors by Hubert Landau*, to March 7.

Mrs. Cornelius J. Sullivan, 57 E. 56th St. *Paintings by Chaim Soutine*, to March 15.

Symons, Inc., 730 Fifth Ave. *Directoire and Empire Furniture*, to March 31.

Valentine Gallery, 69 E. 57th St. *Watercolors by Milton Avery*, to March 7.

Walker Galleries, Inc., 108 E. 57th St. *Paintings of Vermont by Dudley Morris*, to March 3. *Paintings by Molly Luce*, March 3-18.

Weyhe Gallery, 794 Lexington Ave. *Sculpture by J. B. Flanagan*, to March 14.

Wildenstein Galleries, 19 E. 64th St. *Paintings by Abel G. Warshawsky*, to March 14.

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